

Three Approaches to Transcription, and Two New Transcriptions for Trumpet and Piano

By

© 2018

Robert Trent Warbis

M.M., Wichita State University, 2014

B.M., Boise State University, 2010

Submitted to the graduate degree program in the School of Music and the Graduate Faculty of
the University of Kansas in partial fulfillment of the requirements for the degree of Doctor
of Musical Arts.

Co-Chair: Prof. Steve Leisring

Co-Chair: Dr. Colin Roust

Prof. Dan Gailey

Dr. Paul Stevens

Dr. Perry Alexander

Date Defended: 3 May 2018

The dissertation committee for Robert Trent Warbis certifies that this is the approved version of the following dissertation:

**Three Approaches to Transcription, and Two New
Transcriptions for Trumpet and Piano**

Co-Chair: Prof. Steve Leisring

Co-Chair: Dr. Colin Roust

Date Approved: 3 May 2018

ABSTRACT

This document discusses the role of transcriptions in the trumpet literature and examines three different approaches to transcription for the trumpet. In short, transcriptions fill in gaps in the trumpet repertoire, create a new outlet for repertoire composed for other instruments, and make repertoire more accessible to the average trumpet player. The three approaches to transcription examined are: direct transcription of the solo part with minor changes; semi-direct transcription of the solo part with more extensive changes; and loose transcriptions, where many aspects of the solo are preserved but the transcription goes in its own direction. These approaches are examined through three pieces that are now a part of the standard trumpet repertoire: two different direct transcriptions of Ravel's *Pièce en forme de habanera*, one by Neal Ramsay and Ronald C. Dishinger and one by Thierry Caens; Allen Chen's semi-direct transcription of Bach's Concerto in D Major, BWV 972; and Rafael Méndez's loose transcription of Verdi's aria "Caro nome," from *Rigoletto*. In addition, I used the techniques described in my analysis of these approaches to create direct transcriptions for trumpet and piano of two Hugo Wolf lieder ("Verschwiegene Liebe" from *Eichendorff-Lieder*, and "Nimmersatte Liebe" from *Mörike-Lieder*) and a semi-direct transcription of a William Byrd virginal ("Will Yow Walke the Woods Soe Wylde" from *My Ladye Nevells Booke of Virginal Music*). These transcriptions were created in order to make these non-trumpet works accessible to the non-professional trumpet player, and to give a guide on how to create these types of transcriptions.

ACKNOWLEDGMENTS

I would like to acknowledge and thank the members of my committee for their help with this project and guidance throughout my career at KU: Professor Steve Leisring, Dr. Colin Roust, Professor Dan Gailey, Dr. Paul Stevens, and Dr. Perry Alexander.

I owe a debt of gratitude to the trumpet teachers I've had over the years: Dennis Keck, Marcellus Brown, David Hunsicker, and Steve Leisring. These trumpeters have been shining examples of musicianship and professionalism, and I will strive to live up to the examples they have set.

Special thanks to Raffaele Cipriano and Ellen Sommer for their assistance and guidance in my efforts to write intelligibly for piano.

Finally, my greatest thanks and appreciation go to my wife Amanda and the rest of my family (both blood and chosen) for their patience, encouragement, and support. I could not have done this without them.

TABLE OF CONTENTS

Introduction.....	1
Literature Review.....	2
A Brief History of Trumpet Transcription.....	5
An Analysis of Three Approaches to Transcription	8
Approach to My Transcriptions	21
Conclusion	30
Appendices.....	32
Discography	51
Bibliography	52

LIST OF FIGURES

Figure 1a: Ravel, <i>Vocalise-étude en forme de habanera</i> , mm. 34-36.	9
Figure 1b: Ramsay and Dishinger transcription of Ravel, mm. 34-36.	9
Figure 2a: Ravel, <i>Vocalise-étude en forme de habanera</i> , mm. 51-57.	11
Figure 2b: Caens transcription of Ravel, mm. 51-57.	11
Figure 3a: Bach, Concerto in D Major, BWV 972, mvmt. 1, mm. 14-15.	14
Figure 3b: Chen transcription of Bach, mvmt. 1, mm. 14-15.	14
Figure 4a: Bach, Concerto in D Major, BWV 972, mvmt. 2, mm. 5-6.	15
Figure 4b: Chen transcription of Bach, mvmt. 2, mm. 5-6.	15
Figure 5a: Bach, Concerto in D Major, BWV 972, mvmt. 3, mm. 35-38.	16
Figure 5b: Chen transcription of Bach, mvmt. 3, mm. 35-38.	16
Figure 6a: Bach, Concerto in D Major, BWV 972, mvmt. 3, mm. 56-59.	17
Figure 6b: Chen transcription of Bach, mvmt. 3, mm. 56-59.	17
Figure 7a: Verdi, “Caro nome” from <i>Rigoletto</i> , mm. 8-10.	19
Figure 7b: Méndez transcription of Verdi, mm. 8-10.	19
Figure 8a: Verdi, “Caro nome” from <i>Rigoletto</i> , mm. 45-46.	20
Figure 8b: Méndez transcription of Verdi, mm. 45-47.	20

INTRODUCTION

The idea for this project was formulated due to a practical problem I encountered during my second degree recital at KU. I performed Giuseppe Tartini's Trumpet Concerto, which was originally composed as his Violin Concerto in E Major, D.53. As I studied several different published versions of the transcription, I found that none of them exactly fit either the original violin composition or the idealized version I had from recordings by artists such as Maurice André. To solve the problem I combined several of the different published versions into one, moving phrases between the accompaniment and solo lines to create the version that I felt worked best. In the process, I became interested in transcribed solo works for classical trumpet and their role in the history and repertoire of the instrument.

In this document I discuss the role of transcriptions in the trumpet literature and examine three different approaches to transcription for the trumpet. In short, transcriptions fill in gaps in the trumpet repertoire, create a new outlet for repertoire composed for other instruments, and make repertoire more accessible to the average trumpet player. The three approaches to transcription I examine are: direct transcription of the solo part with minor changes; semi-direct transcription of the solo part with more extensive changes (which are often necessary in transcriptions from instruments with different technical capabilities than the trumpet); and loose transcriptions, where many aspects of the solo are preserved but the transcription goes in its own direction. I examine these approaches through three pieces that are now a part of the standard trumpet repertoire: two different direct transcriptions of Ravel's *Pièce en forme de habanera*, one by Neal Ramsay and Ronald C. Dishinger and one by Thierry Caens; Allen Chen's semi-direct transcription of Bach's Concerto in D Major (after Vivaldi), BWV 972; and Rafael Méndez's loose transcription of Verdi's aria "Caro nome," from *Rigoletto*. In addition, I use the

techniques described by my analysis of these approaches to create direct transcriptions for trumpet and piano of two Hugo Wolf lieder (“Verschwiegene Liebe” from *Eichendorff-Lieder*, and “Nimmersatte Liebe” from *Mörike-Lieder*) and a semi-direct transcription of a William Byrd virginal (“Will Yow Walke the Woods Soe Wylde” from *My Ladye Nevells Booke of Virginal Music*). I have not created a loose transcription, as that type of approach is more akin to composition and a composition project of that scale is beyond the scope of this document. I have created these transcriptions in order to make these non-trumpet works accessible to the non-professional, college-aged to advanced trumpet player, and to give such a person a guide on how to create these types of transcriptions themselves.

LITERATURE REVIEW

Many doctoral dissertations and theses deal with the topic of transcription but few deal specifically with the trumpet, and none that I have seen spare much discussion for the role of transcription in the repertoire outside of the relatively narrow scopes of their works. Lorenzo Trujillo’s dissertation on the virtuoso trumpet spends some time on the history of the practice, but through the lens of virtuosity in trumpet playing.¹ This dissertation contains several explanations about decisions made in a transcription of a Paganini violin caprice that proved useful. Paul Dorsam’s thesis proves extremely useful, since it discusses the difficulties and pitfalls of transcribing baroque music for the trumpet and goes into some detail about the processes he used in his own transcriptions of Corelli church sonatas.² Dorsam also includes information about realizing figured bass in continuo parts. I did not use this information in my

¹ Lorenzo Feliciano Trujillo, “Virtuoso Trumpet Technique and the Art of Transcription” (DMA diss., University of California, Los Angeles, 2007).

² Paul James Dorsam, “Some Solutions to the Problem of Transcribing Corelli’s Opera Quinta Church Sonatas for Trumpet and Piano” (DMA thesis, Boston University, 1974).

own transcriptions, but this thesis could be very useful for others who wish to transcribe baroque music. Stephen Goforth's work on baroque ornamentation as it applies to brass instruments provides an interesting perspective into several notable trumpet players' ideas about how one should embellish baroque trumpet parts.³ This did not figure into my own transcriptions, but would be a useful source for somebody transcribing baroque-era works for trumpet.

Several other theses deal with transcription issues from the perspective of other instruments. Frank Gazda's bass trombone dissertation and Andra Bohnet's flute dissertation deal with the role of transcription in filling out the repertoires of those instruments, and each contain some details about the transcription work itself.⁴ Edward Morse's dissertation on teaching the alto trombone through transcription also goes into detail about the benefits of transcribing works from the seventeenth, eighteenth, and nineteenth centuries to modern brass instruments, though certainly there is much that will not be applicable to the trumpet.⁵ Joseph Gascho's dissertation on transcribing for the harpsichord gives insight into the process of transcribing string works for keyboard, which aids in understanding the decisions Bach made in his keyboard concerto.⁶ Likewise, Brian Hodges's transcription work in converting a different Bach transcription of a Vivaldi work to cello contains much discussion of the conversion of string parts to keyboard accompaniment, which applies to the works I will be discussing.⁷ Tzu-

³ Stephen Tucker Goforth, "Baroque Ornamentation Practices Applied to Transcriptions for the Modern Brass Quintet Using Selected Compositions of Johann Pezel and Samuel Scheidt" (DMA diss., The University of Oklahoma, 1996).

⁴ Frank Stephen Gazda, "The Bass Trombone Soloist: Using Transcriptions to Augment the Repertoire" (DMA diss., University of Maryland, 2002); Andra Anne Cook Bohnet, "The Transcription as a Supplement to Nineteenth Century Flute Repertoire" (Ph.D. diss., Texas Tech University, 1985).

⁵ Edward David Morse, "Teaching Alto Trombone Through Transcription of Seventeenth-, Eighteenth-, and Nineteenth-Century Sonatas and Art Songs" (DMA diss., University of Memphis, 2010).

⁶ Joseph A. Gascho, "The Art of Transcribing for Harpsichord" (DMA diss., University of Maryland, 2010).

⁷ Brian D. Hodges, "A Transcription of Vivaldi's Violin Concerto RV 208 for Cello" (DMA diss., The University of North Carolina at Greensboro, 2007).

Hwa Ho's dissertation gives some background on opera transcriptions, both historically and with illustrative musical examples.⁸

Some sources give more general background on other concerns in my paper. Edward Tarr's book *The Trumpet* provides a historical look at the development of the trumpet and how the music written for the instrument evolved.⁹ Delon Lyren's thesis contains a lot of useful information on Rafael Méndez and his body of work, as does Ken Smith's biography in *The Rafael Méndez Collection*.¹⁰ James Madeja's thesis provides information about Herbert L. Clarke and early cornet soloists, while Rathke's thesis does the same regarding Bernard Fitzgerald.¹¹ Andrew White's examination of Bach's penchant for borrowing and reworking others' music is useful in examining Bach's approach to transcribing Vivaldi's works. White's work also gives a better idea of historical ideas behind transcription.¹² Malcolm Boyd's *Oxford Composer Companion: J.S. Bach* gives background information on the Concerto in D Major, BWV 972.¹³ Articles by Lucy Kraus and Jean Libs provide more background on the trumpet transcriptions by Maurice André and Bernard Fitzgerald, respectively.¹⁴ The books on orchestration and arranging by Kent Kennan and Gordon Delamont were important resources as I undertook my own transcription project, especially when writing the piano parts.¹⁵

⁸ Tzu-Hwa Ho, "Opera Transcribed for Piano—Four Approaches" (DMA diss., University of Kansas, 2014).

⁹ Edward Tarr, *The Trumpet* (Portland, Oregon: Amadeus Press, 1988).

¹⁰ Delon Glenn Lyren, "Rafael Méndez (1906-1981): A Study of His Life and Influence in the Trumpet World" (DMA thesis, Arizona State University, 1994); Ken Smith, "Rafael Méndez (1906-1981)" in *The Rafael Méndez Collection* (New York: Carl Fischer Music, 1996).

¹¹ James Thomas Madeja, "The Life and Work of Herbert L. Clarke (1807-1945)" (Ed.D. thesis., University of Illinois at Urbana-Champaign, 1988); Paul Hinman Rathke, "R. Bernard Fitzgerald: His Principles of Brass Pedagogy and Solo Works for Trumpet (Cornet)" (DMA thesis., University of Kentucky, 1993).

¹² Andrew Carl White, "Good Invention Repaid with Interest: The Importance of Borrowing in Bach's Compositional Practice" (Ph.D. diss., The City University of New York, 2001).

¹³ Malcom Boyd, ed., *Oxford Composer Companion: J.S. Bach* (Oxford: Oxford University Press, 1999).

¹⁴ Lucy Kraus, "Maurice Andre Gave the Trumpet Solo Status" *New York Times*, November 27, 1983; Jean Moorehead Libs, "The Trumpet (Cornet) Transcriptions of Bernard Fitzgerald" *ITG Journal* 20 Issue 3 (1996).

¹⁵ Kent Kennan, *The Technique of Orchestration* (New York: Prentice-Hall, 1952); Gordon Delamont, *Modern Arranging Technique* (New York: Kendor Music, 1965).

Many published and unpublished transcriptions abound for the pieces I will examine in this document, but they exist as completed projects and do not give any specific insight into the processes involved in the act of transcription. This document, on the other hand discusses issues raised and decisions made during the process of transcribing works for the trumpet. Together with the discussion of my transcriptions of the Wolf lieder and Byrd virginal, these insights help future transcribers for trumpet.

A BRIEF HISTORY OF TRUMPET TRANSCRIPTION

Transcription has been a popular method of creating new repertoire for various instruments throughout the history of music. Orchestral works have regularly been condensed into piano or band versions, and composers like Mozart and Prokofiev have transcribed their own instrumental solos for other instruments.¹⁶ This historical trend of transcription has played a large role in trumpet literature, especially after the invention of keyed and valved trumpets expanded the capabilities of the instrument.

Much of the trumpet repertoire from the Renaissance era up through the early classical era was composed for natural trumpets; i.e. trumpets that could only play the overtone series. Most of the works from this time period are ensemble works, and few are performed as part of the standard repertoire for modern trumpeters. Early trumpet playing mostly took place in trumpet ensembles for courtly ceremonies. By the baroque era, these ensembles had been divided into five parts, the highest of which was called the *clarino* part. Since the *clarino* part played in the higher partials of the harmonic series, the performer could play more melodically. The increasing skill of *clarino* players and increasing complexity of *clarino* writing led to concertos

¹⁶ Bohnet, 27-28.

and other solo works being written for the trumpet. Pieces during this era by Girolamo Fantini (who used a lipping technique to achieve more chromaticism), Giuseppe Torelli, Johann Freidrich Fasch, Georg Philipp Telemann, Johann Melchior Molter, Leopold Mozart, and Henry Purcell have all entered the standard trumpet repertoire. In addition, Johann Sebastian Bach's *Brandenburg Concerto No. 2* features a famous trumpet solo that is essential for every trumpeter to learn.¹⁷ With the rise of Classicism and the decline of *clarino*-style playing, the trumpet became an ensemble instrument again. Trumpets took a key role in orchestral playing, often in heroic moments with fanfares and with the kettledrum in tutti sections. With the invention of valves around 1815, the trumpet's parts in orchestral works slowly started to grow in complexity and importance, but solo instrumental performance of the trumpet largely died out outside of places like the Paris Conservatory.¹⁸ Solo trumpet playing did not come back into fashion until the early twentieth century.

Shortly after the invention of valves, the cornet, which originated as a posthorn with added valves, was used by traveling virtuosos who made a living by performing mostly popular melodies from the operas of the day.¹⁹ Jean-Baptiste Arban, at the Paris Conservatory and the Academy of Military Music, wrote his famous *Complete Conservatory Method* in 1864, a book which is colloquially known as the Trumpeter's Bible. Large sections of the book, including "The Art of Phrasing: 150 Classic and Popular Melodies," "68 Duets for Two Cornets," and "12 Celebrated Fantaisies and Airs Variés," are made up of Arban's transcriptions of popular melodies. The "12 Celebrated Fantaisies and Airs Variés" section includes theme and variations-style transcriptions of works by Bellini, Carl Maria von Weber, and the well-known "The Carnival of Venice," among others. With the rise of military bands and concert bands, cornet

¹⁷ Tarr, 108-109.

¹⁸ Ibid, 156.

¹⁹ Trujillo, 63.

soloists found a place to perform more regularly with accompaniment. Soloists like Bohumir Kryl, Del Staigers, George Swift, and Herbert L. Clarke became known throughout Europe and the Americas for performing with bands and orchestras.²⁰ A large part of these soloists' repertoires consisted of their own arrangements and transcriptions of popular tunes.²¹ Other performers like Bernard Fitzgerald and Rafael Méndez branched out from the standard theme-and-variations style of cornet solos. Noting the lack of available music in various styles and from different historical periods, Fitzgerald transcribed string and vocal solos from the baroque era, while Méndez arranged hundreds of songs.²² Herbert L. Clarke reportedly told Rafael Méndez: "any self-respecting musician would compose or arrange his own numbers."²³ Clarke himself was famous as a soloist and composer, and toured extensively²⁴ performing both his own original solos and his arrangements of popular pieces.²⁵

At that point in time the musical options for non-professional soloists on the trumpet were fairly thin. Apart from Franz Joseph Haydn, few noted composers had written works for the trumpet, and the baroque material that did exist was not easy to find or perform on modern instruments.²⁶ The person most closely associated with the rise of more historically-conscious transcriptions was Maurice André. With the invention and popularization of the piccolo trumpet (which he used extensively), André transcribed and popularized many baroque-era violin sonatas, opera arias, woodwind concerti, and natural trumpet works.²⁷ He is credited with bringing the trumpet back into a place of honor as a solo instrument, and his transcriptions were

²⁰ Tarr, 197-198.

²¹ Rathke, 2.

²² Dorsam, 109; Lyren, 58; and Rathke, 7-8.

²³ Smith, 7.

²⁴ Madeja, 111.

²⁵ Ibid, 123.

²⁶ Dorsam, 98.

²⁷ Trujillo, 63.

a large part of that process.²⁸ Following Maurice André, many other twentieth-century trumpeters have popularized and frequently used transcription as a source of new solo material, including Timofei Dokshizer, Sergei Nakariakov, Philip Smith, Jens Lindemann, Håkan Hardenberger, Tine Thing Helseth, and Alison Balsom.²⁹ These artists' transcriptions include arrangements of traditional melodies, Broadway show tunes, pop and rock standards, vocal works, and instrumental works.

AN ANALYSIS OF THREE APPROACHES TO TRANSCRIPTION

As stated earlier, my research led me to the conclusion that there are three different approaches to transcription: direct, semi-direct, and loose. Here I will discuss each of these methods in general, using examples to demonstrate the characteristics of each approach.

Direct transcription copies the solo part either note-for-note or with occasional minor changes. These changes can include register changes to compensate for differences between the original and the target instruments' ranges, key changes to make the piece lie better on the target instrument, and ornamentation changes that may better fit the target instrument (or just express the ornamentation preferences of the transcriber). Common sources of material suitable for direct transcription to trumpet include works for flute, oboe, clarinet, and voice. Works for these instruments are often within an acceptable range for the trumpet (perhaps after a key change or some in-line register changes) and have similar ornamentation techniques that easily translate to trumpet. In addition, several of these instruments have a more expansive catalogue of solo works from the eras from which trumpet literature is limited.

²⁸ Krause.

²⁹ Trujillo, 63-64.

Ravel's *Pièce en forme de habanera* originated as a *vocalise-étude* for voice and piano. In it, Ravel expresses his ideas of the Spanish habanera dance. This piece has been transcribed for many different instruments and voice types. I examine two different transcriptions for trumpet and piano of this work, both of which are commonly performed.

In the case of Neal Ramsay and Ronald C. Dishinger's transcription, the only major change is that of key; the arrangers have transposed the work from F minor to C minor (D minor in the B-flat trumpet part). This change lowers the tessitura significantly, and puts the minor section into a more accessible key for a younger student. One downside of this change is that it puts the trumpet part below the staff for a good portion of the piece, which can be difficult for younger players. This transcription also includes minor editorial changes like the addition of rehearsal letters, and a change of time signatures in measure 35 in order to make the previously rhythmically free bar into a more regulated bar which may be more accessible to younger players (see figures 1a and 1b).



Figure 1a: Ravel, *Vocalise-étude en forme de habanera*, mm. 34-36.³⁰



Figure 1b: Ramsay and Dishinger transcription of Ravel, mm. 34-36.³¹

³⁰ Maurice Ravel, *Vocalise-étude en forme de habanera* (Paris: Alphonse Leduc, 1909), 84.

³¹ Maurice Ravel, *Pièce en forme de habanera*, arranged by Neal Ramsay and Ronald C. Dishinger (Owensboro, Kentucky: Medici Music Press, 2001), 3.

Other editorial changes include the removal of some interpretive text; for example, the opening direction of “almost slow and with indolence” (translated from French) is gone from Ramsay and Dishinger’s transcription. In addition they removed a few directions for the piano to enter “after the voice” (mm. 13 and 25) and “follow” (m. 24), and directions for the trumpet to “yield slightly” (also m. 24) and “moving” (omitted in mm. 25 and 39, and replaced with “Tempo I” in m. 57). In addition, a “*rubato*” was removed from the solo figure in measure 49. Overall these amount to minor editorial changes and all of the notes and rhythms of the original remain in the transcription.

The Caens transcription of the Ravel hews even closer to the original. It also changes key, but less drastically, transposing from F minor to G minor. It includes a C trumpet part in G minor and B-flat trumpet part in A minor. This transposition creates an easy key for the trumpet player, but a higher tessitura than the Ramsay and Dishinger transcription. Unlike the Ramsay and Dishinger transcription, Caens keeps all of the original French instructive text and expressive markings, requiring the performer to either read French or look up the translation. Caens adapts some of the articulation markings for trumpet: the accents in measures 22 to 24 have been replaced by tenuto markings, and similar tenutos have been added to the downbeats of measures 21 and 39. These tenutos indicated a stress placed on the note. It seems likely that Caens replaced the accents with tenutos in order to emphasize the stress accent and avoid the hard attack that younger trumpet players may use when reading standard accents. Caens also added tenutos over the staccato triplets in measure 35, likely to avoid the brittleness that younger trumpet players often use when interpreting staccato markings. To add some variety to the melody, Caens added an optional 8va to measures 41 through 45. The last major change is the removal of the portandos from measures 52 to 53 and 56 to 57. Caens, rather than making a

decision on the translation of that technique to trumpet (usually accomplished by a *glissando* or a quick chromatic scale) decided to eliminate it altogether, as shown in figures 2a and 2b.



Figure 2a: Ravel, *Vocalise-étude en forme de habanera*, mm. 51-57.³²



Figure 2b: Caens transcription of Ravel, mm. 51-57.³³

Overall, both these transcriptions of the Ravel fit well into the category of direct transcription: minor musical changes (often largely related to range and/or key) and editorial changes. The music, in essence, remains Ravel's. The only thing that has really changed is the vehicle for delivering that music to an audience.

Semi-direct transcription shares a lot of similarities with direct transcription. These transcriptions often include changes to register, key, and ornamentation. However, the changes can be a bit more extreme, due to the instruments from which this type of transcription tends to come. Common sources of material suitable for semi-direct transcription to trumpet include string and keyboard instruments. The nature of how these instruments work leads to solo pieces with long sustained phrases and few places for breathing or rest.³⁴ These works also often have

³² Ravel, 85.

³³ Maurice Ravel, *Pièce en forme de habanera*, transcribed by Thierry Caens (Paris: Alphonse Leduc, 1998), 5.

³⁴ Bohnet, 24.

more expansive registers and wider leaps than are comfortable on trumpet,³⁵ and some types of ornamentation or extended techniques that are much more difficult (or impossible) to perform on the trumpet. An example of this would be something like a double stop on a string instrument, which often gets translated into an arpeggiation of the double-stopped notes.³⁶

J.S. Bach's transcription of Vivaldi's Concerto in D Major, Op. 3, No. 7 (BWV 972) is one of a group of Vivaldi concerto transcriptions for keyboard that Bach undertook at a relatively young age. Vivaldi's compositions were an important influence on Bach, and there are several different explanations as to why Bach transcribed these works.³⁷ One now refuted idea was that Bach used these transcriptions as many young composers might: to learn the principals of composition by copying others' work.³⁸ Other reasons that have been suggested include Bach's desire to stay knowledgeable about other musical styles and compositional trends;³⁹ Bach's desire to explore the potential of existing music structures; Bach's need to borrow pre-existing musical material because of time constraints;⁴⁰ and the simplest of all, that Bach's patron, Johann Ernst, Duke of Saxe-Weimar, wanted keyboard transcriptions of Vivaldi's works.⁴¹ Whatever the reason, Bach transcribed the Concerto into a work for solo keyboard around 1713.⁴² In doing so, Bach did not do an entirely direct transcription himself. Changing notes and rhythms to better take advantage of the keyboard instruments' capabilities, Bach transformed Vivaldi's violin concerto into an idiomatic keyboard piece.⁴³

³⁵ Trujillo, 65.

³⁶ Ibid, 66.

³⁷ Gascho, 4.

³⁸ White, 318.

³⁹ Ibid.

⁴⁰ Ibid, 47.

⁴¹ Boyd, 498.

⁴² Ibid.

⁴³ Gascho, 4.

In Allen Chen's transcription of Bach's Concerto, he mostly derives the solo trumpet part from the tutti/solo differentiation noted in Bach's work (based, of course, on the tutti/solo distinctions of the Vivaldi). One of the features that is not directly transcribed appears in the first movement. Chen moves a rhythmic figure from Bach's tutti section into the trumpet part, adding five bars of sixteenth note figures for the soloist. Interestingly, in the original Vivaldi work, RV 230, this line is in the solo violin part, so Chen's choice reflects study of the source material and a conscious decision to move that figure back into a solo role. Likewise, the final three bars of the first movement move another tutti section of Bach's Concerto (which is played by the solo violin and the third violin in the Vivaldi) into the solo trumpet line, ending the movement in a more traditional manner for the first-movement of a wind concerto. In the second movement the opposite change occurs. Beat 2 of measure 15 through beat 1 of measure 17 are moved from the solo line into the piano accompaniment part. This is likely to add some rest to a slow and physically taxing movement for trumpet. Chen does the same thing in measure 24 through the first beat of measure 26, and measure 28 through 30. The tutti as marked in the Bach starts at measure 31; Chen just brings that forward to measure 28, most likely for the same reason as above. There are no tutti/solo changes in the third movement, save for the final three bars in the solo trumpet. This ending appears to be originally composed to give the trumpet a typical concerto ending and does not appear in either the Bach or the original Vivaldi. Chen's ending simply uses chord tones and rhythms that exist in the original, but rearranged and moved into the middle to upper register to end on a high note.

In relation to the extraction of the solo trumpet part from the Bach-Vivaldi score, Chen often replaced the missing upper line in the piano with more full harmonies and/or new simple bass lines that follow the existing harmonies (see figures 3a and 3b). While this doesn't occur in

every instance where the solo line has been taken out of the piano, it occurs enough to surmise that Chen found the accompaniment lacking in fullness and decided to flesh out the now melody-less piano part accordingly.

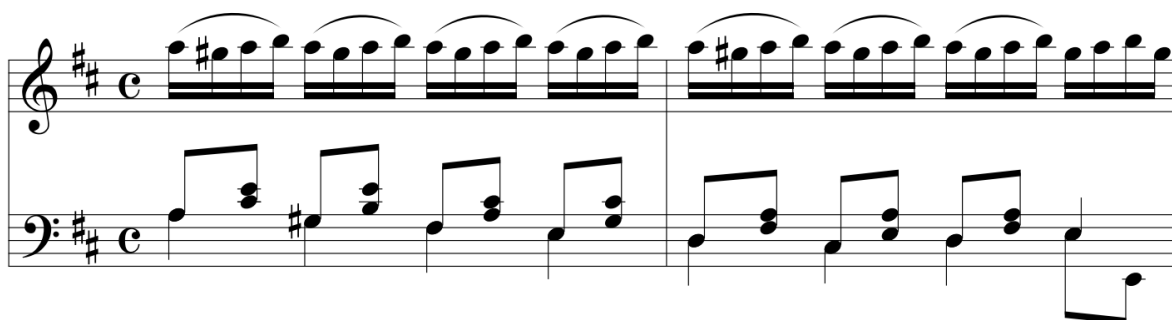


Figure 3a: Bach, Concerto in D Major, BWV 972, mvmt. 1, mm. 14-15.⁴⁴



Figure 3b: Chen transcription of Bach, mvmt. 1, mm. 14-15.⁴⁵

In the second movement, Chen modifies the basic melody as shown in figures 4a and 4b, likely to create more melodic flow and a more lyrical sound. This change happens consistently throughout the movement in both the solo and accompaniment parts.

⁴⁴Johann Sebastian Bach, *XVI Concerte: nach A. Vivaldi*. In *Bach-Gesellschaft Ausgabe*, Band 42, Edited by Ernst Naumann (Leipzig: Breitkopf und Härtel, 1984)
[http://imslp.org/wiki/16_Konzerte_nach_verschiedenen_Meistern,_BWV_972%E2%80%9393987_\(Bach,_Johann_Sebastian\)](http://imslp.org/wiki/16_Konzerte_nach_verschiedenen_Meistern,_BWV_972%E2%80%9393987_(Bach,_Johann_Sebastian)), 59.

⁴⁵Johann Sebastian Bach, *Concerto in D Major (After Vivaldi)*, BWV 972, Arranged by Allen Chen, (Chandler, Arizona: Hickman Music Editions, 2008), 1.

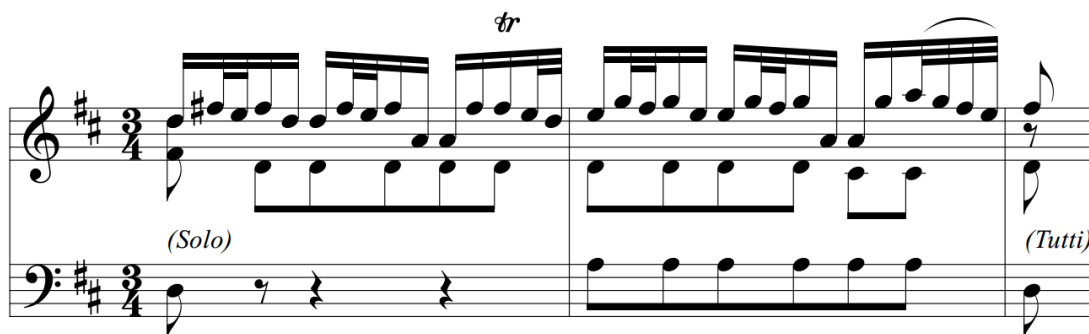


Figure 4a: Bach, Concerto in D Major, BWV 972, mvmt. 2, mm. 5-6.⁴⁶

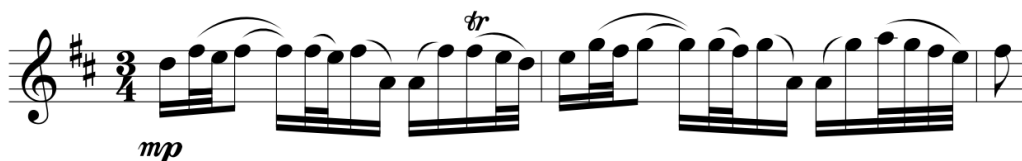


Figure 4b: Chen transcription of Bach, mvmt. 2, mm. 5-6.⁴⁷

Chen also makes an interesting rhythmic change in the third movement, measures 35 through 38. He moves the thirty-second-note figure to the end of the bar (from the middle of the bar), probably to make the line more playable and to keep the momentum moving forward. Chen also slightly changes the melody here by swapping the order of the notes represented in the thirty-second notes in the Bach. This creates a more linear melodic line, as seen in Figures 5a and 5b.

⁴⁶ Bach ed. Ernst, 61.

⁴⁷ Bach arr. Chen, 5.

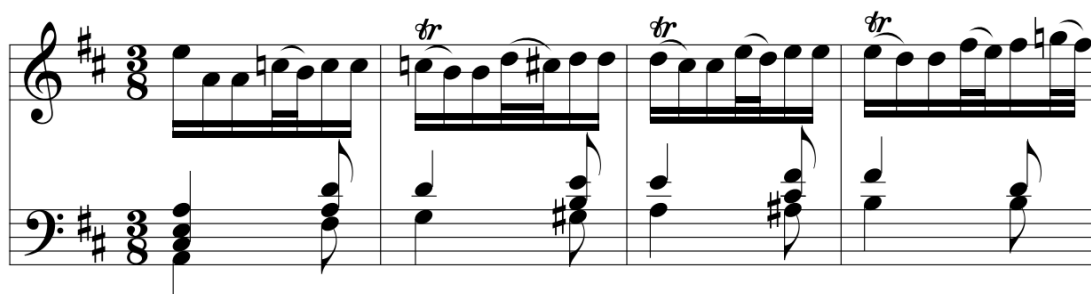


Figure 5a: Bach, Concerto in D Major, BWV 972, mvmt. 3, mm. 35-38.⁴⁸



Figure 5b: Chen transcription of Bach, mvmt. 3, mm. 35-38.⁴⁹

The last major change in the third movement occurs at measure 55. Chen takes the accompaniment into double time to match what the solo part does beginning in measure 58. There, Chen modifies the solo line to reflect the original Vivaldi: instead of arpeggiated thirty-second notes (which work much better on a keyboard instrument), the solo line eliminates the bottom arpeggiated note and skips up and down between the top two notes as shown in Figures 6a and 6b. Chen again chooses to return to the original Vivaldi by keeping the same notes for the whole of each measure from measures 58 through 69, where the Bach Concerto has two measures (58 and 60) in which the arpeggio shifts the top note down a whole step on the third iteration of the thirty-second note figure.

⁴⁸ Bach ed. Ernst, 63.

⁴⁹ Bach arr. Chen, 8.

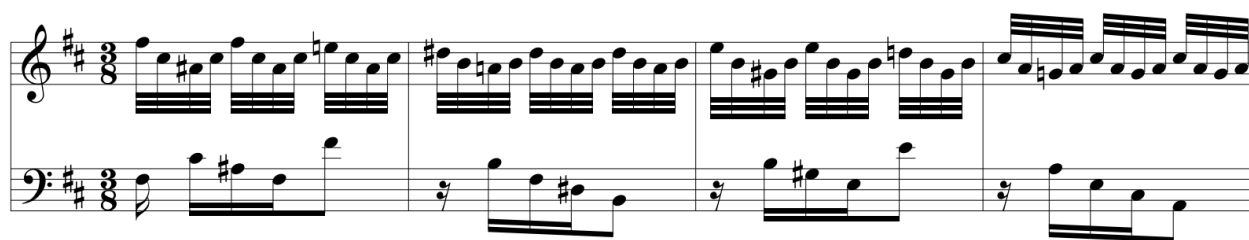


Figure 6a: Bach, Concerto in D Major, BWV 972, mvmt. 3, mm. 56-59.⁵⁰



Figure 6b: Chen transcription of Bach, mvmt. 3, mm. 56-59.⁵¹

Most of the other changes in Chen's version are minor: slurs that are stylistically appropriate for trumpet performance, small embellishments like added thirty-second-note passing tones or trilled eighth notes in place of continuous sixteenth note figures, slight differences in rhythm to facilitate breaths, and added or removed trills on various notes.

Loose transcriptions can run a much wider gamut than either direct or semi-direct transcriptions. Depending on the degree of the changes made, loose transcriptions might be recognized as arrangements or new compositions rather than transcriptions. These transcriptions can borrow melodies, gestures, phrases, and forms from their source material, or use those ideas as a jumping-off point to create what is essentially a brand new composition. Examples of loose transcription include theme-and-variations forms based on familiar works or melodies and pieces

⁵⁰ Bach ed. Ernst, 64.

⁵¹ Bach arr. Chen, 9.

adapted for a new genre (art music to jazz, art music to pop, twentieth-century takes on earlier art music material, etc.).

One such work is Rafael Méndez's transcription of the aria "Caro nome" from Giuseppe Verdi's *Rigoletto*. Méndez's compositional output is rife with transcriptions taken from opera, instrumental music, and folk songs.⁵² One of Méndez's stated goals was the desire to expand the solo repertoire for trumpet, and he worked at this by creating new works and adapting old ones to bring them new life as trumpet works.⁵³ Méndez arranged all of his works to fit his particular style: a unique blend of lyricism, showmanship, and technique. Opera arias provided many opportunities for all of these attributes; consequently, several of his most popular pieces were aria transcriptions.

Méndez's "Caro nome" shares many things with Verdi's original, despite sounding entirely different from the operatic version. The primary melodic figure remains essentially unchanged and the accompaniment largely follows the "boom-chick" pattern of Verdi's string accompaniment. Méndez's version follows a similar formal trajectory, but omits several phrases (some of which are restatements of earlier phrases and some of which are new material) and all cadenzas, in addition to altering the ending.

Other changes that Méndez made include lengthening the notes of the melody a bit; turning two of the eighth notes into quarter notes for more lyrical flow (see figures 7a and 7b).

⁵² Smith, 7.

⁵³ Ibid, 3.

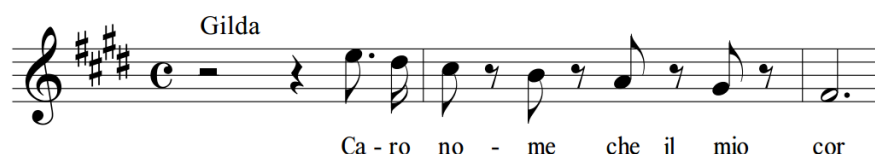


Figure 7a: Verdi, “Caro nome” from *Rigoletto*, mm. 8-10.⁵⁴



Figure 7b: Méndez transcription of Verdi, mm. 8-10.⁵⁵

Méndez also changes the embellishments on the second statement of the melody; instead of repeating the same ornamentation four times as in the Verdi, the trumpet copies the embellished style of the opening tutti section. As stated before, the melodic figure in measures 16 through 24 is omitted; the trumpet solo picks it back up by substituting Verdi's figure from measures 25 and 26 with one from measures 33 and 34 before immediately going back and running directly from Verdi's measures 27 through 32. After inserting a tutti reprise of the melody in the accompaniment, Méndez continues on with the melody from Verdi measures 37 through 46, with minor embellishments in the trumpet line and a slight augmentation of the cadential figure, as shown in figures 8a and 8b.

⁵⁴ Giuseppe Verdi, *Rigoletto* (Milan: Ricordi, 1914), 156.

⁵⁵ Giuseppe Verdi, *Caro Nome* from the Opera *Rigoletto*, Arranged by Rafael Méndez (New York: Carl Fischer Music, 1957), 174.



Figure 8a: Verdi, “Caro nome” from *Rigoletto*, mm. 45-46.⁵⁶



Figure 8b: Méndez transcription of Verdi, mm. 45-47.⁵⁷

Following this, Méndez skips over Verdi's vocal line and takes the trumpet line from the orchestral accompaniment instead, only coming back to the vocal line for the octave jump and fermata, which is not accompanied by a cadenza in Méndez's version. The ending is quite a bit different in Méndez's version. In the opera, Gilda sings a brief, mild reprise of the melody and is joined by several other characters and a chorus with accompanying figures. Méndez's ending is also reserved, far removed from the pyrotechnic heights of earlier, and while he has the melody reprise in the accompaniment, the solo melody is wholly original. In Verdi's work, Gilda ends the aria on the tonic. Méndez contrasts this by ending the trumpet melody on the fifth scale degree.

These three different approaches often share transcription techniques, and it is just the degree of the changes to the original material that distinguish them. As shown in the two Ravel transcriptions, one can even transcribe the same material using the same transcription method and come away with different results. Any of the techniques discussed above could be applied to one's own transcriptions whether they are direct, semi-direct, or loose. These examples of

⁵⁶ Verdi, 161.

⁵⁷ Verdi arr. Méndez, 177.

published transcriptions are just a small window into the possibilities of transcription, but the lessons drawn from their example are universal.

APPROACH TO MY TRANSCRIPTIONS

The first step in approaching the transcription process was to identify what types of transcriptions I wanted to do and what material I wanted to translate to the trumpet. I quickly determined that I would write two transcriptions, one direct and one semi-direct. Due to the wider definition and more open requirements of a loose transcription, I felt that attempting to make a transcription of that type would cross over into composition and would be beyond the scope of what I am trying to accomplish with this document.

One key thing to examine when looking for material to transcribe is the issue of copyright. If the source material is in the public domain, you are free to transcribe it however you wish. If not, permission from the composer or the composer's publisher to arrange the piece is necessary. The processes for obtaining permission are varied and can be quite lengthy. The safest bet for your own transcriptions would be to select public domain material that is interesting and brings something new to the trumpet. For the purpose of this project, I avoided the copyright issue by choosing public domain literature from underrepresented musical eras in trumpet solo literature. After looking through many different works for potential material including oboe concerti, flute concerti, and various vocal works, I selected two Hugo Wolf lieder, "Verschwiegene Liebe" from *Eichendorff-Lieder* and "Nimmersatte Liebe" from *Mörike-Lieder*, as my candidates for direct transcription. The trumpet does not have a deep catalogue of romantic-era music and I wanted to introduce more works in that style to the repertoire. I picked these lieder specifically from Wolf's large oeuvre because they were musically interesting, had

lyrical melodies, the solo voice fit in a comfortable range for the trumpet, and were thematically similar (dealing with the topic of love).

The following is a list of changes that I made to the original score of “Verschwiegene Liebe” (see appendix I for the transcription):

General Changes

I put the translation of the title (“Secret Love”) as a subtitle, so that the young trumpet performer can help interpret the piece without knowledge of German. I transposed the solo part to trumpet in B-flat, both to make it accessible to those without a C trumpet and for the option of performing it on flugelhorn. I have listened to recordings of this work performed by both soprano and tenor, and I prefer the richness and fullness of the tenor sound. This richness is reflected in the flugelhorn sound. While this transposition does not put the trumpet in the easiest key, I could not find a solution to that issue simply by shifting the piece into different keys due to the challenges posed by the frequent accidentals and available range of the trumpet. I also translated the expressive markings from German to English, for example “Gentle movement, always very delicate” at the beginning. I also added or changed a few dynamic markings to better suit the trumpet.

Specific Changes

- Measure 3: Added *mezzopiano* at the first entrance of the solo part, and changed the two eighth notes into a quarter note, since the trumpet has no need to express text.
- Measure 8: Added *mezzoforte* at the pickup to measure 9.

- Measure 10: Replaced the *pianissimo* dynamic marking on the third beat with a marking of *dolce*. As the line is rising, a less experienced student trying to diligently follow that direction will likely have a hard time making the note speak, but a similar musical goal can be accomplished of sweetening and softening the tone.
- Measure 12: Added *mezzoforte* at the pickup to measure 13 to continue the momentum gained by the *forte* rising piano line in the measure leading up to it.
- Measure 17: Changed two eighth notes to a single eighth note at the pickup to measure 18, making it identical to the pickup to measure 9, to improve the flow of the melody and not stick to the need for expressing text. Added *mezzoforte*, as earlier.
- Measure 18: Added *piano* dynamic marking at the pickup to measure 19, to reflect the same marking in measure 9.
- Measure 19: Removed the *pianissimo* dynamic marking and substituted it for *dolce*, as in measure 10.
- Measure 20: Removed a hairpin dynamic change in measure 20. Added a *crescendo* from beat 1 to the downbeat of measure 21.
- Measure 21—22: Added *mezzoforte* on beat 1 and added a decrescendo starting on the third beat of the measure to the end of the note at the beginning of measure 22.

The following is a list of changes that I made to the original score of “Nimmersatte Liebe” (see appendix II for the transcription):

General Changes

Like the previous piece, I put the translation of the title (“Insatiable Love”) under the title. The first major change I made was to alter the meter from 4/8 to 4/4, doubling the duration of all the notes. For less experienced players, reading quarter notes and eighth notes is simpler than reading eighth notes and sixteenth notes. I kept the key of the piano part the same and transposed the concert pitch vocal line for the B-flat trumpet. This puts the trumpet part in a very comfortable key. As with “Verschwiegene Liebe” I translated the German expressive markings to English; in some cases I used literal translations and in others I used standard musical terms. I did this to help the young performer interpret the piece in the musical languages with which they are more familiar; namely, English and Italian.

Specific Changes

- Measure 4: Added *piano* and added a *dolce* to indicate the style I wish to convey.
- Measure 5: Changed the first beat and a half from a quarter note and eighth rest to a dotted quarter note.
- Measure 7: I changed beats 3 and 4 from a quarter note and eighth rest to a dotted quarter note.
- Measures 9: Marked beat 1 with “moving forward” to indicate an uptick in momentum leading up to the *ritardando* in measure 12.
- Measure 12: Added *mezzoforte* to set up this intensifying and rising solo line.
- Measure 15: Added a crescendo up to *forte* from the downbeat of measure 15 to the downbeat of measure 16.

- Measure 16—17: I changed the translated German “somewhat held back” to *rubato*, to indicate that the performer can take their time with the climax of the phrase, and added a corresponding *a tempo* to the beat 1 of measure 17.
- Measure 20—21: Added *mezzopiano* at the pickup to measure 21. Changed the translated “somewhat busier” with “more lively”, and added *accelerando poco a poco* to reflect my interpretation of that marking.
- Measure 27: Changed the translated “held back” to *ritardando*.
- Measure 28: Added *mezzopiano* at the pickup to measure 29.
- Measure 29: Added *poco a poco crescendo* to create forward momentum as the phrase builds.
- Measures 35—36: The *poco a poco crescendo* terminates on the downbeat of measure 35 with a *forte* dynamic, which *decrendos* starting on beat 4 of measure 35 to the end of the trumpet’s phrase on beat 2 of measure 36.
- Measure 37: As in the beginning, added *mezzopiano* to the restatement starting at the pickup to measure 38.
- Measure 44: Added *ritardando*, reflecting the realities of what the performer would naturally do leading up to the fermata on the downbeat of measure 44.
- Measure 45—46: Added *mezzo forte* with a *crescendo* over the whole of measure 46. Marked the phrase *marcato* in addition to the previously marked accents, to reflect the difference in style from the rest of the piece.
- Measure 47: The previous measure’s *crescendo* terminates in a *forte* on beat 1, followed by a *subito mezzopiano* (replacing the originally marked *piano*). Added *dolce* on the beat four, indicating the rapid change in style.

- Measure 48: Changed the quarter note, eighth rest figure on beat 3 and the downbeat of beat four to be a dotted quarter note, like the beginning, for the same phrasing reasons.

For my second type of transcription (semi-direct) I looked through several violin and piano pieces. I ended up selecting a piece of virginal music from *My Ladye Nevells Booke*, by William Byrd, one of the most famous composers of Renaissance keyboard music. Since solo trumpet literature generally does not exist from the Renaissance era, I thought it would be interesting to adapt a solo work for keyboard instrument into a trumpet piece. I chose to adapt this work for trumpet and piano, since it is likely that good quality harpsichords or virginals and trained performers on these instruments would not be available to my target audience. “Will Yow Walke The Woods Soe Wylde” is Byrd’s theme-and-variations-style treatment of a popular Tudor-era melody.

The following is a list of changes that I made to the original score of “Will Yow Walke The Woods Soe Wylde” (see appendix III for the transcription).

General Changes

I decided to create both C Trumpet and B-flat Trumpet parts. The C Trumpet part I kept in the key of the original. Transposing the B-flat Trumpet part raised the part a major second, putting it in the key signature of D Major. This slight change to the tessitura and key signature make the piece slightly more difficult, but I thought that it was worth it to include a B-flat part, as many young trumpet players do not own C trumpets. There were no dynamics marked in the original. Due to the call and response nature of many of the variations, I shied away from notating every possible dynamic change, opting to trust the discretion of the player to allow the

moving lines to come out. I added chord tones to the piano part in sections from which I had extracted the solo line, following the lead of the Chen transcription. I did this in order to make the harmonies more full and able to support the sound of the trumpet, often accomplishing this by adding a bass note an octave lower than the bass voice of the original. Occasionally I filled in other chord tones, always trying to avoid bad doublings. I also sometimes moved a line that was in the left hand up to the right hand in order to fill out the lower voice properly. In changing the plucked-string style keyboard part to a piano part, I removed the double strokes that indicated a “shake” in the original, since these types of ornamentation are not available on the modern piano.

Specific Changes

- Measures 1—8: Marked tempo at dotted-half note equals 56. Kept the opening statement piano only, since it is restated an octave up in the next phrase, delaying the trumpet entrance to the second phrase. Marked the beginning “stately” and marked an initial dynamic of *mezzoforte*.
- Measures 9—16: Extracted the trumpet part from the top line of the original. Marked the trumpet part *mezzoforte*. Added octave unison below the piano bass voice, and moved the tenor voice into the right hand. Doubled the piano alto line in the piano bass voice on beats 4 through 6 in measure 14.
- Measures 17—24: Kept this phrase in the piano alone. Added a fifth above the piano bass voice on the beat 1 of measure 18, beat 4 of measure 19, beats 1 and 4 of measure 20, and beat 1 of measure 22 to match the other strong beats in this section.
- Measures 25—32: Extracted the trumpet part from the top line of the piano right hand. Added a dotted-half note F in the soprano piano voice on beat 4 of measure 26, and two

dotted-half note G's in the same voice on beats 1 and 4 of measure 27, to bolster the harmony. Moved the piano tenor line to the right hand in measures 28 through 31, and doubled the piano bass voice an octave down in measures 28 through 32. Added a G in the piano bass voice on beat 4 of measure 28 to fill in the harmony. Added a C in the piano alto voice on beat 4 of measure 31 to fill in the harmony.

- Measures 33—40: Extracted the trumpet part from the top line of the piano right hand. Moved the tenor voice from mostly in the piano left hand entirely into the piano right hand. Doubled the piano bass voice an octave down in measures 33 through 39. Added a G on beat 4 in measure 40 to fill out the chord.
- Measures 41—48: Extracted the trumpet part from the top line of the piano right hand. Moved the piano tenor line into the right hand in measures 41 through 48. Doubled the bass in measures 42 through 48, apart from beats 4 and 5 of measure 47, for voice leading purposes.
- Measures 49—56: No changes from the original.
- Measures 57—64: Extracted the trumpet part from the piano alto line and shifting it up an octave. Changed the double strokes to chevron-style trill markings in the trumpet part. Added a piano alto line a third below the piano soprano line on beats 1 and 4 in measures 57 through 61. Added thirds in the piano right hand to fill in the chords in measures 62 (F and A) and 63 (G and B). Added a G and B in the piano right hand on beat 4 in measure 64.
- Measures 65—72: Kept this phrase the same as the original to allow a rest for the trumpet player.

- Measures 73—80: Extracted the trumpet line from the top line of the piano right hand. Added *crescendo* in measure 78. Moved the tenor line to the right hand in measures 73 through 77. Doubled the piano bass voice in measures 73 through 76 and measure 78, on beat 4 of measure 77, and on beat 4 of measure 80. Added a quarter note on beat 4 of measure 75 to fill out the harmony, and tied it to the previous quarter note. Added a “LH” marking on beat 6 in measure 74 to indicate the desired fingering pattern for piano. Moved two eighth notes on beat 1 of measure 79 from the piano tenor voice to the piano alto voice to facilitate fingering patterns.
- Measures 81—88: Extracted the trumpet line from the top line of the piano right hand. Replaced double strokes with trills in the trumpet part. Marked a *forte* dynamic in measure 81. Marked a *mezzoforte* dynamic in measure 84. Moved the piano tenor voice to the piano right hand, and doubled the piano bass voice an octave down. Added dotted-half note chord tones on beat 4 in measure 85 and beats 1 and 4 in measures 86 and 87.
- Measures 89—98: Extracted the trumpet part from the top line of the piano right hand. Marked the downbeat *forte*. Replaced double strokes with trills in the trumpet line. Changed the rhythm in the second to last measure in the trumpet part from a quick sixteenth note line starting on the upbeat of beat 3 to an easier to perform syncopated quarter note line, preserving the feel of syncopation from the original.

The changes presented in these transcriptions were all made with the goal of creating transcriptions of these works which are playable for college age trumpeters. Each decision noted above is intended to serve as a guide for those trumpeters, so that they may better understand the

decision-making process that goes into creating a transcription of this type and potentially apply the same processes to their own transcriptions.

CONCLUSION

During the process of creating the transcriptions for this document, I learned many lessons. Transcription is long, tedious work, and a lot of effort and care has to be put into it in order to fully express the musical ideas you wish to bring out. While direct transcription could seemingly be as simple as reading off another instrument's part, in reality a lot of thought and care need to be put in about seemingly minor things (dynamic changes, expression changes, and articulation differences between the original instrument and target instrument) in order to create an engaging work. Semi-direct transcription requires even more work; everything that direct transcription does, plus extracting solo lines, making decisions about rests, what makes sense in the division of the source material, and often translating wholly different mediums (keyboard and string music especially) to a wind instrument like the trumpet. All that being said, I think that being able to critically examine music in this manner and discern what can and can't work when translated to your instrument is a valuable skill for young trumpeters. Most professional performers today do some amount of transcription work, always looking for new material that will set them apart, and offering them a creative outlet to put their own stamp on the literature of their instrument. I firmly believe that, in addition to studying, preparing, and performing the standard literature, every serious music student should attempt to do some transcription work of their own, if for no other reason than to expand their own critical thinking and composition skills.

My hope is that the provided notes on how I thought through my transcriptions, along with a reading of the other sources noted in this document, will be helpful for someone attempting a transcription of their own. There is so much music out there in so many different underrepresented styles on the trumpet and it deserves to be shared. If you can use your performance to bring a piece of music to a new audience, I think it can improve everyone's appreciation and understanding of a wider world of musical expression.

APPENDIX I – VERSCHWIEGENE LIEBE SCORE

Score

Verschwiegene Liebe

(Secret Love)

Hugo Wolf
arr. Trent Warbis

$\text{♩} = 55$
Gentle movement, always very delicate

Flugelhorn

pp
expressive and soft
p

Flghn.

quiet
mp
pp
p

Flghn.

p

2

Verschwiegene Liebe

Flghn.

8

rit *mf* *p*

10

dolce

pp *p* *mf*

12

mf *f* *pp*

The musical score is for a piece titled 'Verschwiegene Liebe'. It features a Flghn. (Flügelhorn) part and a piano accompaniment. The score is divided into three systems. The first system (measures 8-12) shows the Flghn. part with a 'rit' marking and dynamic changes from *mf* to *p*. The piano accompaniment starts with *pp* and changes to *p*. The second system (measures 10-12) features a 'dolce' marking for the Flghn. part and dynamic changes from *pp* to *p* and *mf* for the piano. The third system (measures 12-14) shows the Flghn. part with a 'mf' marking and dynamic changes from *f* to *pp* for the piano.

Verschwiegene Liebe

3

Flghn.

14

14

p

16

16

rit.

pp

18

a tempo

dolce

p

rit.

p

pp

The musical score is for a piece titled "Verschwiegene Liebe". It features a Flghn. (Flute) part and a piano accompaniment. The score is divided into three systems. The first system (measures 14-15) shows the Flghn. part and piano accompaniment in G major, 4/4 time. The second system (measures 16-17) shows the Flghn. part and piano accompaniment in G major, 4/4 time, with a ritardando marking. The third system (measures 18-19) shows the Flghn. part and piano accompaniment in G major, 12/8 time, with markings for "a tempo", "dolce", "p", and "rit.".

4

Verschwiegene Liebe

Flghn. 20

mf

p

mf

p

Flghn. 22

p

delicate
dim.

Flghn. 25

pp

APPENDIX II – NIMMERSATTE LIEBE SCORE

Score

Nimmersatte Liebe

(Insatiable Love)

Hugo Wolf

arr. Trent Warbis

very moderate *dolce*

Trumpet in B \flat *mp*

Piano *sf* *p* *sf* *p*

B \flat Tpt. *5*

Pno. *5*

B \flat Tpt. *9* *moving forward* *rit.* *a tempo* *mf*

Pno. *9* *rit.* *cresc.*

2

Nimmersatte Liebe

14 *rubato* *a tempo*

B \flat Tpt.

Pno.

f *p*

ff *pp*

18 *more lively*

B \flat Tpt.

Pno.

expressive *mp* *poco a poco accel.*

p *pp*

22 *f*

B \flat Tpt.

Pno.

p *f*

4

Nimmersatte Liebe

38 *like the beginning* *hesitating* *a tempo* *with humor*

B \flat Tpt.

Pno.

43 *rit.* *a tempo marcato* *mf*

B \flat Tpt.

Pno.

47 *f* *sub. mp* *ff* *p* *sf* *sf* *sf*

B \flat Tpt.

Pno.

Nimmersatte Liebe

5

52

B \flat Tpt.

52

Pno.

p

52

APPENDIX III – WILL YOW WALKE THE WOODS SO WYLDE SCORE

Score

Will Yow Walke The Woods Soe Wylde

William Byrd

arr. Trent Warbis

$\text{♩} = 56$

Trumpet in C

Piano

lively

mf

C Tpt.

Pno.

8

mf

The musical score is written for three instruments: Trumpet in C, Piano, and C Trumpet. The time signature is 4/4, and the tempo is marked as 56 beats per minute. The score is divided into three systems, each containing four measures. The first system shows the Piano and C Trumpet parts. The Piano part is marked 'lively' and 'mf'. The C Trumpet part is marked 'mf' and starts at measure 8. The second system shows the Piano and C Trumpet parts. The third system shows the Piano and C Trumpet parts.

2

Will Yow Walke The Woods Soe Wylde

C Tpt. ¹²

Pno. ¹²

C Tpt. ¹⁶

Pno. ¹⁶

C Tpt. ²⁰

Pno. ²⁰

Will Yow Walke The Woods Soe Wylde

3

24

C Tpt.

Pno.

28

C Tpt.

Pno.

32

C Tpt.

Pno.

The image displays a musical score for the piece 'Will Yow Walke The Woods Soe Wylde'. It consists of three systems of staves, each featuring a C Tpt. (C Trumpet) staff and a Pno. (Piano) staff. The first system starts at measure 24, the second at measure 28, and the third at measure 32. The C Tpt. parts are written in treble clef, while the Pno. parts are in grand staff (treble and bass clefs). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings, with the piano part providing harmonic support and texture to the trumpet melody.

4

Will Yow Walke The Woods Soe Wylde

C Tpt.

Pno.

The image shows a musical score for a C Trumpet (C Tpt.) and Piano (Pno.) ensemble. The score is for measures 35, 36, and 37. The C Tpt. part is written on a single staff with a treble clef. The Pno. part is written on a grand staff with a treble and bass clef. Measure 35: C Tpt. has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Pno. has a half note G4 in the right hand and a half note G3 in the left hand. Measure 36: C Tpt. has a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Pno. has a half note A4 in the right hand and a half note A3 in the left hand. Measure 37: C Tpt. has a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. Pno. has a half note B4 in the right hand and a half note B3 in the left hand.

41 *light*

C Tpt.

Pno.

Will Yow Walke The Woods Soe Wylde

5

44

C Tpt.

Pno.



47

C Tpt.

Pno.



50

C Tpt.

Pno.



6

Will Yow Walke The Woods Soe Wylde

53

C Tpt.

Pno.

56

C Tpt.

Pno.

60

C Tpt.

Pno.

Will Yow Walke The Woods Soe Wylde

7

64

C Tpt.

Pno.

64

67

C Tpt.

Pno.

67

70

C Tpt.

Pno.

70

8

Will Yow Walke The Woods Soe Wylde

73

C Tpt.

Pno.

LH

76

C Tpt.

Pno.

cresc.

79

C Tpt.

Pno.

f

Will Yow Walke The Woods Soe Wylde

9

82

C Tpt.

Pno.

mf

85

C Tpt.

Pno.

88

C Tpt.

Pno.

f

10

Will Yow Walke The Woods Soe Wylde

92

C Tpt.

Pno.

95

C Tpt.

Pno.

98

C Tpt.

Pno.

rit.

rit.

The musical score is arranged in three systems, each with a C Tpt. staff and a Pno. staff. The first system (measures 92-94) shows the C Tpt. playing a melody with a trill at measure 92, while the Pno. provides harmonic support with chords and moving lines. The second system (measures 95-97) continues the melody, with the Pno. featuring a more active bass line. The third system (measure 98) concludes the piece with a final note on the C Tpt. and a sustained chord on the Pno., both marked with a 'rit.' (ritardando) instruction.

DISCOGRAPHY

Balsom, Alison, trumpet. *Paris* [With the Guy Barker Orchestra]. CD. London: Warner Classics, 2014.

———. *The Sound of Alison Balsom*. CD. London: Warner Classic, 2013.

Bonney, Barbara, soprano. *Strauss, Wolf: Lieder*. CD. Hamburg: Deutsche Grammophone, 1990.

Callas, Maria, soprano. *L'essentiel*. CD. GM Editions, 2015.

Marsalis, Wynton, trumpet. *On the Twentieth Century*. CD. New York: Sony Classical, 1993.

Méndez, Rafael, trumpet. *Trumpet Extraordinary*. CD. Aalborg, Denmark: Marathon Media International Ltd., 2011 (originally issued in 1957).

Oberti, Luca, harpsichord. *J.S. Bach: An Italian Journey*. CD. Paris: Arcana, 2018.

Yates, Sophie, virginal. *English Virginals Music*. CD. Colchester, UK: Chandos Records, 2013.

———. *J.S. Bach: The Transcriptions of Concertos by Vivaldi*. CD. Colchester, UK: Chandos Records, 2013.

BIBLIOGRAPHY

- Bach, Johann Sebastian. *Concerto in D Major (After Vivaldi), BWV 972*. Arranged by Allen Chen. Chandler, Arizona: Hickman Music Editions, 2008.
- . *XVI Concerte: nach A. Vivaldi*. In Bach-Gesellschaft Ausgabe, Band 42. Edited by Ernst Naumann. Leipzig: Breitkopf und Härtel, 1984.
- [http://imslp.org/wiki/16_Konzerte_nach_verschiedenen_Meistern,_BWV_972%E2%80%9C93987_\(Bach,_Johann_Sebastian\)](http://imslp.org/wiki/16_Konzerte_nach_verschiedenen_Meistern,_BWV_972%E2%80%9C93987_(Bach,_Johann_Sebastian))
- Bohnet, Andra Anne Cook. “The Transcription as a Supplement to Nineteenth Century Flute Repertoire.” Ph.D. Dissertation, Texas Tech University, 1985.
- Boyd, Malcolm, ed. *Oxford Composer Companion: J.S. Bach*. Oxford: Oxford University Press, 1999.
- Delamont, Gordon. *Modern Arranging Technique*. New York: Kendor Music, 1965.
- Dorsam, Paul James. “Some Solutions to the Problem of Transcribing Corelli’s Opera Quinta Church Sonatas for Trumpet and Piano.” DMA Thesis, Boston University, 1974.
- Gascho, Joseph A. “The Art of Transcribing for Harpsichord.” DMA Dissertation, University of Maryland, 2010.
- Gazda, Frank Stephen. “The Bass Trombone Soloist: Using Transcriptions to Augment the Repertoire.” DMA Dissertation, University of Maryland, 2002.
- Goforth, Stephen Tucker. “Baroque Ornamentation Practices Applied to Transcriptions for the Modern Brass Quintet Using Selected Compositions of Johann Pezel and Samuel Scheidt.” DMA Thesis, The University of Oklahoma, 1996
- Ho, Tzu-Hwa. “Opera Transcribed for Piano—Four Approaches.” DMA Dissertation, University of Kansas, 2014.

- Hodges, Brian D. "A Transcription of Vivaldi's Violin Concerto RV 208 for Cello." DMA Dissertation, The University of North Carolina at Greensboro, 2007.
- Kennan, Kent. *The Technique of Orchestration*. New York: Prentice-Hall, 1952.
- Kraus, Lucy. "Maurice Andre Gave the Trumpet Solo Status." *New York Times*, November 27, 1983.
- Libs, Jean Moorehead. "The Trumpet (Cornet) Transcriptions of Bernard Fitzgerald." *ITG Journal* 20 Issue 3 (1996): 59-65.
- Lyren, Delon Glenn. "Rafael Méndez (1906-1981): A Study of His Life and Influence in the Trumpet World." DMA Thesis, Arizona State University, 1994.
- Madeja, James Thomas. "The Life and Work of Herbert L. Clarke (1807-1945)." Ed.D. Thesis, University of Illinois at Urbana-Champaign, 1988.
- Morse, Edward David. "Teaching Alto Trombone Through Transcription of Seventeenth-, Eighteenth-, and Nineteenth-Century Sonatas and Art Songs." DMA Dissertation, University of Memphis, 2010.
- Rathke, Paul Hinman. "R. Bernard Fitzgerald: His Principles of Brass Pedagogy and Solo Works for Trumpet (Cornet)." DMA Thesis, University of Kentucky, 1993.
- Ravel, Maurice. *Pièce en forme de habanera*. Arranged by Neal Ramsay and Ronald C. Dishinger. Owensboro, Kentucky: Medici Music Press, 2001.
- . *Pièce en forme de habanera*. Transcribed by Thierry Caens. Paris: Alphonse Leduc, 1998.
- . *Vocalise-étude en forme de habanera*. Paris: Alphonse Leduc, 1909.
- Smith, Ken. "Rafael Méndez (1906-1981)" in *The Rafael Méndez Collection*. New York: Carl Fischer Music, 1996.

Tarr, Edward. *The Trumpet*. Portland, Oregon: Amadeus Press, 1988.

Trujillo, Lorenzo Feliciano. “Virtuoso Trumpet Technique and the Art of Transcription.” DMA Dissertation, University of California, Los Angeles, 2007.

Verdi, Giuseppe. *Caro nome* from the Opera *Rigoletto*. Arranged by Rafael Méndez. New York: Carl Fischer Music, 1957.

———. *Rigoletto*. Milan: Ricordi, 1914.

Vivaldi, Antonio. *L'estro armonico, Op. III*. Edited by Michael Talbot. Milan: Ricordi, 2013.

White, Andrew Carl. “‘Good Invention Repaid with Interest’: The Importance of Borrowing in Bach’s Compositional Practice.” Ph.D. Dissertation, The City University of New York, 2001.